

J. L. Carleton

S

Sight Reading Album

For the
Pianoforte

Compiled By

CHAS. W. LANDON

Price, \$1.00

DRAPER MUSIC PUB. CO.

15 King Street, East
TORONTO ONTARIO



Sight Reading Album

For the Pianoforte

A SERIES OF PROGRESSIVELY ARRANGED PIECES BY THE BEST COMPOSERS FOR THE
DEVELOPMENT OF

Rapid Sight Reading

AND CORRECT MUSICAL INTERPRETATION

SELECTED, EDITED AND ANNOTATED BY

CHAS. W. LANDON

DRAPER MUSIC PUB. CO.

15 King Street, East
TORONTO ONTARIO

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INTRODUCTION.

HOW TO ATTAIN SKILL IN READING AT SIGHT.

I. The pupil needs to be advanced so far as in Grade II in piano playing before he is ready to begin the separate study of reading at sight. It is also necessary to practice sight reading on music that is easily within the pupil's capabilities, because, while reading, he must realize a feeling of certainty and repose, and especially must be able to play without breaking and stumbling, for the vital thing in sight reading is an unbroken time under the control of a strong inner rhythmic feeling. Music that is too difficult prevents the mind from realizing this important essential; hence, the necessity of playing only pieces that are really quite easy for the individual pupil, for this inner rhythmic feeling can only take command of the pupil when reading at sight if the mind is mostly free from the stress and effort of letter-reading and time-value calculations. As a general rule, pupils should practice sight reading on music that is from one to three grades easier than they can learn well by special practice in their regular music study.

II. There are three clearly marked stages in one's growing ability to read at sight: First, the reading of single letters which call for keys of a corresponding name, this step gradually growing into interval-reading, in which the mind recognizes familiar forms and note-groupings, and where the fingers take the correct keys without separately looking them out. This develops into the Second stage of sight reading, which is Group- and Motive-reading with a single mental impulse. This stage corresponds to that in which one recognizes groups of letters as words in reading literature. Three operations of the mind are active in this stage: First, that of rhythmic feeling, as a basis for even time and emotional expression; second, the ability to recognize note and rest values without specific detailed calculation, not stopping to think what is the name of each letter seen and key demanded; and, third, the ability to feel the emotional content of the note-groups, to realize mentally their effect when seen on paper without hearing them played. This latter power leads to the final stage of advancement, which is Content-reading.

III. Content-reading is expressive playing at sight;

playing at about the right tempo, and playing with a clear sense of what message the music should speak to the heart. Or, in Content-reading, the player mentally conceives the musical effect and emotional thought that the notes stand for, directly with and often in advance of his playing; but he does not call to mind the names or time-values of single notes, or of the keys demanded by them. In Content-reading he mentally realizes and emotionally feels what the notation stands for,—as a reader when rendering a poem realizes the author's thought, beauty of diction, and charming imagery. Without being cognizant of individual letters, or even words, he takes in the thought or idea rather than the letters and words which express them. In the final stage of sight reading, the inner rhythmic feeling is its key, because all musical effect is conveyed to the listener only by and through a greater or less realized rhythmic pulsation, while the inner rhythmic beats are active in both performer and listener. Rhythm may be called the vehicle of musical expression, for the musical effect enjoyed when hearing music comes to the listener on the pulsating waves of rhythm. Whenever a performer is reading uncommonly well, or playing at his best, it will be found that in these choice moments the inner feeling of rhythm is more than usually active, and that it has then a more than ordinary control of the performer. As the clock can only keep time by the regular swing and beat of its pendulum, or the even forward and backward whirl of its balance wheel, so only can the performer make evident the musical effects and emotional thoughts of the composer when he is playing under a strong inner consciousness of the rhythmic feeling.

IV. As one grasps a handle with his hand, so must he grasp notes and musical thought with this inner rhythmic feeling. The "enlightening fact" that must ever be present and constantly realized, and in active and continual use by the performer, is the fact that he is playing this present group, motive, measure, phrase, passage, and piece from its rhythmic standpoint. He plays it purposely to give out its beauties and message by and through his inner rhythmic sense, or feeling for rhythm. He is aided to do this by mental calculation

of note and rest values, measured evenly and truly by counting aloud; counting with a steady and firm tone of voice and with a decided positiveness, there being no sign of drawing or unsteadiness whatever. While note-reading for accuracy of letters is necessary, and while accurate fingering is on no account to be overlooked, yet the greatest of all is Rhythm, and let this word with all that it stands for be many times emphasized. All else stands in a more or less distant relationship to this central fact of rhythmic feeling.

V. The individual pupil has but a given amount of musical and mental ability, power of attention and application, therefore let this be focused only on essentials,—the first attention and effort being given to rhythm. The other elements that go to the making up of a good sight reader must stand in a secondary relation to this, such elements being different in different pupils. Some pupils will need to give attention to correct notes, others to accuracy of fingering, and others to a musical touch. It may here be emphasized that if fingering is neglected it causes the pupil to come to frequent standstills, breaks, and stops, and as this interrupts the inner rhythmic beat it causes all understanding and pleasure in the music to be lost. Fingering stands second in importance. It is better to overlook some inaccuracy of detail when reading at sight provided the rhythm be unbroken, than to demand so exact an accuracy as to cause halting and hesitancy. It is here, as in everything else, a struggle to keep the good from crowding out the best. While correct fingering and accurate note reading are *good*, an unbroken rhythm stands for the *best* in this case. However, by repeated readings these lesser necessities can be gradually brought up to the required accuracy.

VI. The author recommends that from one to three new pieces be given at each lesson, and these should be read once to four or five times each day. After a few weeks, as many pieces should be given in review at each lesson. As skill increases let the pupil begin again at the first part of the book, reviewing it rapidly, taking many pieces for each lesson. This manner of study will make the book do duty for a long time and give the pupil the greatest benefit in the study of sight reading. Not until the book has been exhausted as material for sight reading should the pupil learn the pieces for finished playing.

VII. Before playing a piece, the pupil should mentally analyze it. Its time signature is to be intelligently applied in solving all note and rest values and the relation of these to one another. He is to find out if the notes move mostly in scale, arpeggio, chord, or in wider intervals; if the piece especially abounds in diatonic or chromatic intervals; if the piece or some of its periods are written in the major or minor modes, and what keys and letters are affected by the key

signature; if the piece is in the lyric form, that is, song-like, or if it is thematic, that is, made of one or more motives; if certain notes appear very frequently, especially in the accompaniment, which may be named "reiterated notes." This latter is a great practical help, for reading one of them does for all. He should see if the other notes of the group or measure move by scale or wider intervals. The fingering is especially to be considered, seeking to find if it presents any unusual features. The pupil should look if the notes move upward or downward, especially observing on what notes the runs begin, end, and turn upon. It is profitable to seek out what are the predominating note-lengths, and what note-forms appear frequently. This latter applies especially to thematic music. Chords that contain accidentals should be studied out in accurate detail. The phrases should be noted as to their length. Phrases are indicated in this book by the V-mark. Slurs and the small groups of notes indicated by curved lines need especial attention, for the expression of the piece greatly depends upon this. This is a feature in notation that is too often overlooked and ignored. Any difficulty of time, notes, accidentals, or fingering must be mentally solved in detail for strict accuracy, till it is clearly understood, before playing it on the instrument. Furthermore, the pupil should try to realize mentally the emotional content of the piece without hearing it, to understand what the notes express without going to the instrument. He should be able to hear it with the "inner ear." Finally, let him take the piece to the instrument, playing it somewhat slowly but with a strong accent, and a marked UN-accent on the unaccented beats, doing it all under the dominating power of a decidedly strong inner rhythmic feeling. Do not look at the keyboard too much,—the less the better in sight reading,—but keep the mind busy with the details pointed out in the foregoing.

VIII. The pupil should form the habit of complete mental abstraction; that is, intense attention and keen application of thought, applying this to analytical and sight reading as pointed out in the foregoing. Every thought of anything else but the subject in hand should be determinedly shut out from the mind. This is accomplished when an unflagging attention with keen and alert thinking is secured. An accurate and comprehensive sight of details in notation is to be assiduously cultivated. Pupils too often see a confused mass of notes, accidentals, and rests, without knowing exactly what these each and all are. When the eyes keenly see and the mind sharply realizes the notation and gives it out on the keyboard as an expression of musical thought, then the student is not only a good sight reader but he has secured control of his mental faculties, and this leads to certain success.

IX. Pupils will find it helpful to attack a single measure at a time, doing so with a fixed determination to play it accurately and without breaking the rhythm; and as pieces are made up of single measures, playing each measure accurately leads to the piece being played completely true to the end, if there is no hesitating between measures. If in the first reading breaks and mistakes have been made, again mentally study out these passages until they are clearly understood, then play the piece a second time,—concentrating all your powers on the passages that have before gone wrong. The method of study here outlined will make of the pupil a successful student and bring sure success in the business or profession of one's life. No one ever rose to the best things in life without cultivating the mental habits of complete concentration of attention suggested in the foregoing. One may have every musical and intellectual gift, but without *force of will* and complete mental application they will be worthless.

X. Those pupils who are skilled in Mason's *Technics* will have already developed the inner feeling of rhythm that is so essential for expressive playing and rapid sight reading. Pupils who are not familiar with this system of technic should daily practice scales and arpeggios with accents in many kinds of time and with three, four, six, and eight tones to the count. (See "Landon's Foundation Materials," page 49, No. 123, and pages 75 to 80 for scale and arpeggio material for accenting.) Furthermore, pupils should be required to make distinct accents in all étude and piece playing, and as surely UN-accent all notes that should not be accented. The latter is often more important than is accenting.

XI. Pupils in particular need to become skilled in the rudiments of harmony, so far at least as to recognize at sight the common major and minor chords and the chords of the seventh with the inversions of any one of them. Young pupils can learn this from Clarke's "Theory Explained to Piano Pupils" with interest and pleasure. It is also good harmonic practice to end the scales with the cadence as found on page 77 of "Landon's Foundation Materials." For improving skill in motive reading pupils can study Kohler's "Études," Op. 50, and Czerny's "Velocity Études," Op. 299. Motives are more easily recognized by uniformity of note values than by the directions in which the notes move. Motives change in a great many ways, such as by expanding,

contracting, reversing, etc. Books on musical form will give the needed information on this important subject. The author of this work would especially recommend for this, Schwing's "Melody Construction" and W. S. B. Mathews' "How to Understand Music," Vol. I.

XII. The pupil should be skilled in playing two, three, four, or more notes at a beat. To do this when reading at sight he should seek out those notes upon which the count falls, merely observing the inner or remaining notes of the group as to general direction rather than in detail, seeking to place the required number of notes to the beat evenly and correctly. This is recommended as a help to play without breaking or hesitating.

XIII. Finally, when pieces are somewhat easy, either at the first readings or by extended reviews, make it a special point to give out each phrase as a musical thought, and to give it out with an emphatic expression, as if saying something in which you are greatly interested, and doing it with the wish that your hearers shall understand and enjoy it with you. To do this successfully and expressively, bring out a climax to each phrase, playing the musical thought rather than the notes merely, doing it all with the feeling for rhythm strong within you. Let your playing kindle your emotions.

XIV. GENERAL REMARKS.—Doubtless, to many students this manner of so fully occupying the mind will at first be difficult, but if persisted in it will soon become habitual and easy. This system of reading at sight has been the outgrowth of over thirty years of teaching and of more than twenty years of special investigation into the inner workings of the mind as employed in sight reading. The author's daily work has been particularly favorable for such special investigations, for his pupils have come to him in all stages of advancement from all parts of our country. They have been subjected to careful examination tests in sight reading twice each school year. In these examinations it is invariably true that those pupils who get the rhythmic swing of a piece read well at sight. Also, the author has made special studies and experiments on this subject in his daily teaching, and he is fully convinced that the workings of the mind outlined and presented in this Introduction are correct,—having been proved by him by actual use for many years.

CHARLES W. LANDON.

ANALYTICAL NOTES.

No. 1. LITTLE SOLDIER. BAUMFELDER, OP. 215, No. 12. PAGE 9.

Make a special effort to read far ahead of your playing. The reiterations will make this easy. Play with confidence, trying to make it a spirited military march. Especially connect the fourth count with count one of the next measure. Read paragraphs IV to VIII inclusive of the Introduction.

No. 2. PLAYING SOLDIER. ALB. BIEHL, OP. 143, No. 7. PAGE 10.

The first four measures give the varieties of note-values for the piece, and the form in which they generally appear. They are the rhythmic motives of the piece. Read well ahead of your playing, especially relying upon the reiteration of notes and note-values as a help for correct performance. Read paragraph VII of the Introduction.

No. 3. MOONLIGHT DANCE. ALB. BIEHL, OP. 143, No. 4. PAGE 11.

Observe that one note is generally reiterated throughout alternate measures. The accompaniment follows familiar forms. While reading the left-hand part look for reiterations.

No. 4. SOLDIERS ARE COMING. PAUL HILLER, OP. 61, No. 2. PAGE 12.

Give special attention to harmonic reading. Beginning at measures 9, 13, 25, and 29, the melody is in the bass. Above all, bring out the vigorous rhythm, heavily accenting beats one and three.

No. 5. FAREWELL. BAUMFELDER, OP. 215, No. 14. PAGE 13.

Many of the melody notes are reiterated within the measure, the first being a half-note and the second a quarter. This occurs in all but three measures of the accompaniment, measures 6, 26, and 30. Read a measure at a glance. Count with extra firmness and try to feel the rhythm. Look the music over to verify the above remarks.

No. 6. TRANQUILITY. SPINDLER, OP. 44, No. 1. PAGE 13.

Read well in advance of your playing, with a strong rhythmic feeling. Observe that there are two notes of different lengths to be played at once in measures 9 to 15, 22 and 23.

No. 7. SIMPLE STORY. ASCHER, OP. 69. PAGE 14.

In the accompaniment, except measures 13 and 24, two notes of each group are reiterated. The melody moves in easy scale or arpeggio intervals. Read two eighth-notes at a glance and at a single mental and rhythmic impulse.

No. 8. CHRISTMAS CAROL. J. A. P. SCHULTZ. PAGE 14.

The left-hand passage is mainly composed of reiterated notes. The melody moves in easy intervals. Hold the half-notes their full value.

No. 9. SERENADE. P. LANCANI. PAGE 15.

This piece is easy to read in advance of your playing, because of the character of the accompaniment; the melody has a long note in the first of the measure which gives an opportunity for this kind of reading. Give out the phrases as if rhythmically declaiming poetry in which you were greatly interested. Read paragraph III of the Introduction.

No. 10. SCHERZO. A. BIELFIELD, OP. 50, No. 1. PAGE 16.

This piece is thematic. The first motive appears in the first measure, the second in the second measure. Measure 19 gives the third motive. Measures 13 and 14 are made of a part of the first motive. At measure 18 the key changes and the style also from thematic to lyric, yet the melody is similarly constructed. In this part observe the reiterations in the accompaniment. Read the piece by a measure or a motive at a single mental impulse or effort. Give a strong and light accent in each measure.

No. 11. PRESTO WALTZ. F. A. SCHULTZ, OP. 161, No. 3. PAGE 18.

Each two measures make a theme or extended motive, except in the last part of the piece. Keeping this in mind will make the time easy. The accompaniment is in the common reiterated form. Make each phrase expressive, rhythmically and emotionally.

No. 12. IN THE GARDEN. GURLITT, OP. 140, No. 4. PAGE 19.

The accompaniment is in reiterations, with the changes mostly in scale intervals. The melody also moves almost entirely within the phrase by scale-intervals. Read with two mental and rhythmic impulses to the measure, controlling these impulses by the inner rhythmic feeling, which in sextuple time must be especially strong. In measures 13 to 16 and 21 to 30 hold every note its full length. Sing the tune in your mind by phrases.

No. 13. SOLDIER'S WALTZ. GURLITT. PAGE 20.

The right hand is in reiterated chords. Read a whole measure at a single mental effort. Give out each phrase as a musical sentence.

No. 14. ANDANTE RELIGIOSO. CONCONCE. PAGE 20.

Nearly every measure for the right hand and many for the left hand have notes of two values. Read ahead of your playing, paying special attention to the harmony. Read paragraph XI of the Introduction. Give especial effort to making this expressive.

No. 15. SONG. REINECKE, OP. 183, No. 1. PAGE 21.

Observe the reiteration of certain letters in the accompaniment. The changes in the accompaniment in measures 8, 9, and 10 are mostly in scale-form. Read each measure by two mental and rhythmic impulses, four eighth-notes at a glance, especially in the left-hand part. Observe that in measures 8, 9, and 10 two notes of each accompaniment group are reiterated. Count firmly.

No. 16. CRADLE SONG. WEBER. PAGE 21.

Read well in advance of your playing. Observe reiterations in the bass. Let the melody sing in your mind. Count aloud firmly and with a prompt enunciation.

No. 17. AT THE DANCING LESSON—WALTZ. A. GIULIANI. PAGE 22.

Read a whole measure at a single glance. In measures 20 to 24, and 28 to 34, and 36 to 40 count—three, one, two, also the same for the Introduction. Play this piece with spirit and with marked expression.

No. 18. THE KING OF THULE. LOESCHHORN, OP. 96, No. 2. PAGE 24.

Observe the slurs at your first reading. Hold the long notes full time while playing the shorter notes with the same hand. The longer the notes the stronger and more emphatic must be the rhythm.

No. 19. IN HASTE. VOGEL, OP. 34, No. 13. PAGE 25.

Find the motives by reading the piece through mentally. Read harmonically and for scale intervals. The left hand has a melodic character. Count firmly and read rhythmically and play expressively.

No. 20. WALTZ. BRESLAU, OP. 46, No. 11. PAGE 25.

This gives easy harmonic reading. Measures 7 and 15 are exceptions in part. Observe that the harmonies of each hand are always alike. Read a measure at a glance, but do so under the fullest influence of rhythmic feeling, especially observing that the right hand has sustained notes.

No. 21. MORNING SONG. GURLITT, OP. 140, No. 2. PAGE 26.

In reading this piece observe the frequent reiterations, and that the remaining notes move by scale or arpeggio intervals. For instance, in measure 9 there is an A throughout, while the upper and lower notes move by scale intervals, as also does the bass. Train yourself to observe at once the construction of a measure, and use your knowledge of harmony to check reading. Never allow the rhythmic feeling to evade you,—in fact, make rhythm the controlling element of effort. Read carefully and thoughtfully paragraphs IV and VII to IX inclusive.

No. 22. MURMURING BROOK. GURLITT, OP. 140, No. 5. PAGE 27.

Reiteration, scale, and arpeggio practice with a few closing chords make up this piece. The arpeggios are in measures 4, 8, 12, 20, etc. It will require special effort of the will to keep up a sufficient accent, because the piece is flowing in character. Read well ahead of your playing. The rests at the arpeggio passages indicate a cessation of melody. The fingering is to be read as carefully as the notes.

No. 23. PROCESSION OF THE MASKS—GRAND MARCH.
J. F. ZIMMERMANN.

PAGE 28.

For reading in advance of playing, measures 9 to 16 have the common reiterated accompaniment. Play each phrase as a single musical thought.

No. 24. MY OWN TRUE HEART. HILLER, OP. 61, No. 12. PAGE 30.

Beginning at measure 21, and especially measure 25, there is more variety in note lengths until arriving at measure 33, and from here to the end the bass is mostly in eighth-notes. Caution! Hold the long notes while the same hand plays the remaining shorter notes. Feel the musical effect of the piece together with its rhythmic swing. Read carefully paragraphs IV and VII to XI inclusive.

No. 25. A SONG OF LOVE. S. JADASSOHN, OP. 17, No. 2. PAGE 31.

The left hand has many reiterated notes. The melody generally moves in scale intervals. Play each phrase without breaking its time. Read by rhythmic impulses, a beat at a glance. Observe the slurs, ending them with a soft slaccato. Count aloud.

No. 26. SCHERZO. GURLITT, OP. 140, No. 17. PAGE 32.

The piece has motives of unusual musical and rhythmic force. There are four of them. Find them by reading the piece mentally. Remember that the "st" does not reduce the accent on the first of the following measure, and that music in triple time demands a marked accent. Read by motives and ahead of your playing, keeping rhythmic swing.

No. 27. GALOP. BRESLAUR, OP. 46, No. 22. PAGE 32.

This piece has a motive of two notes occurring twice in each measure. Measures 4, 8, 12, and 16 serve to close off the phrase and to prevent monotony. Feel its marked and vivacious rhythm.

No. 28. THE OLD DESSAUER MARCH. PAGE 33.

The principal time groups are found twice in the first measure. The left-hand part has many repetitions. The exceptions are in arpeggio and scale intervals. See measures 9 to 11. Read well in advance of your playing.

No. 29. CHILD'S DREAMLAND WALTZ. OTTO ROEDER. PAGE 33.

The accompaniment is in reiterated. Very much of the melody moves in scale steps, and when the interval is wide, the first note is generally the longer. Try to read each measure or motive as a unit or single beat, and well ahead of your playing. Read thoughtfully paragraph III of the Introduction.

No. 30. ANDANTE IN F MAJOR. LICHNER, OP. 149. PAGE 34.

Give special attention to holding the longer notes their full values while playing shorter notes with the same hand. Read harmonically. From measures 10 to 15 read the group of sixteenth-notes at a single glance. Give out each phrase with musical and rhythmic feeling. Read paragraphs XI to XIII inclusive of the Introduction.

No. 31. DON JUAN MINUET. MOZART. PAGE 35.

The repetitions in this piece make it easy provided you read well ahead of your playing, with strong rhythm. Notice that the first two measures give the pattern or motive for the piece, except at the ends of periods. See measures 6, 7, and 8, 14, 15, and 16, etc. Beginning at measure 17 there is a very common form of accompaniment. Make musical sense of each phrase.

No. 32. BALLET FROM PRECIOSA. WEBER. PAGE 36.

The first four measures are in arpeggio form, and they appear again at measure 9. The other measures present no unusual difficulties. The accompaniment is in reiterated. Try to play a whole measure at a single rhythmic and mental effort, making much of the inner rhythmic feeling.

No. 33. VOIX CELESTE. BATISTE. PAGE 36.

This consists almost entirely of chords taken in different positions. Be sure to hold down the keys the full time demanded by the longer notes, while the same hand plays those which are shorter.

No. 34. TEMPO DI MINUETTO. BEETHOVEN. PAGE 37.

Nothing unusual is here presented. To read well in advance of playing and to observe the repetitions is always a positive help. A pronounced rhythmic feeling is indispensable.

No. 35. WALTZ. BRESLAUR, OP. 46, No. 25. PAGE 37.

The motive consists of the first three notes. Each phrase ends with an extension of the motive. Measures 11 and 15 are an exception, changed for the purpose of preventing monotony. Count the piece—three, one, two, with the rhythmic accent on "one."

No. 36. PETIT SCHERZANDO. ENGELMANN, OP. 218, No. 2. PAGE 38.

The bass of this piece is uncommonly easy, and the right hand constantly has similar note values, thus making it easy to read well in advance of playing. Feel two beats to the measure, reading half a measure at a single mental effort. Give out the phrases with a spirited expression.

No. 37. GALOP—BURLESQUE. GURLITT, OP. 12, No. 6. PAGE 39.

Thematic reading is given here. The first measure is a motive, and so is the second, which is inverted in measures 3, 4, 7, etc. The first motive is found in the bass at measure 9, etc. Measure 17 gives a motive. Scales are found beginning at measures 31 and 51. The bass beginning at measure 25 moves in arpeggio intervals.

No. 38. JOYFULNESS. WOLFF, OP. 124, No. 1. PAGE 40.

A study for reading in advance of your playing. The repetitions for the left hand make the work easy, and the scale passages and repeated notes of the right will tend the necessary confidence for reading in advance of actual performance. Notice the fingering for the right hand. Remember that sight reading is impossible except it be with well-marked rhythm.

No. 39. ROMANCE IN E MINOR. G. LANGE. PAGE 41.

Different note values will be found in measures 1, 2, 4, 7, 16, 17, and 23. The bass consists of repeated chords and notes. In reading the melody, besides the recurring note values, observe whether the notes move in scale intervals or in skips; meantime, keep a strong rhythmic quality. It is to be remarked that the principal notes of a melody are members of the accompaniment chords, hence a working knowledge of harmony is indispensable to sight reading. Seek out the above facts in the piece.

No. 40. MELODY FROM OBERON. WEBER. PAGE 43.

Read both accompaniment and melody harmonically. Give out the phrases with rhythmic feeling. Read well in advance, and solve mentally all chromatic difficulties before trying to play them. Observe that the first part is played an octave higher the second time.

No. 41. FLYING LEAF. F. SPINDLER, OP. 123, No. 10. PAGE 44.

This piece will be easy to play if the pupil will read the fingering closely. Notice the repeated "G" in measures 3, 7, etc. An observation of the tones common to different chords makes reading easier. Music in triple time should receive a strong accent on the first count of each measure.

No. 42. MELODY FROM A SONATINA. H. LICHNER, OP. 149, No. 6. PAGE 46.

The accompaniment is in the broken chord form. The melody moves in easy intervals. Count steadily, and give out the phrases with rhythmic feeling. Observe the motive beginning at measures 16 and 58. In measures 16 to 22, 36 to 42, and 58 to 64, the musical idea is finished with two accompaniment chords. This is because the ear demands a completion of the rhythmic idea.

No. 43. AT THE MATINEE. J. L. DUSSEK. PAGE 49.

The melody moves in scale and arpeggio intervals, and much of it consists of motives. Study these out by reading the piece mentally. Give attention to correct fingering. Bring out two accents to the measure, feeling them as well as accenting them.

No. 44. GERMAN AIR. PAGE 50.

The first sixteen measures are in thematic style. The same time values are often found in the middle part of the piece. Count it three, one, two, feeling that the third count begins the motive.

No. 45. SHEPHERD'S CONTENT. J. ASCHER. PAGE 51.

Measures 1, 2, and 22 give the note values of the piece. Notice how these values appear regularly. Also, that the dotted sixteenth is followed by a chromatic halfstep, except in measure 7. Observe that the secondary melody has the same intervals as the primary. Give out the phrases with the direct help of rhythmic feeling.

No. 46. A SONG OF HAPPY MEMORIES. C. GURLITT. PAGE 52.

Read by two mental and rhythmic efforts to the measure, looking for the value of three eighth-notes at a glance. Keep up a strong rhythmic feeling and count with firmness.

No. 47. WHAT SHALL I DO? WEBER. PAGE 52.

Read by the aid of a strong rhythmic feeling, one beat to the measure. The accompaniment will require but little attention because of its reiterations.

No. 48. IN THE MILL. VOLKMANN. PAGE 53.

While reading this piece look for reiterations, scale, chord, and arpeggio movements, looking well in advance of your playing, keeping within you a strong rhythmic feeling.

No. 49. HUNTING SONG. C. GURLITT, OP. 101, No. 19. PAGE 54.

This piece demands a well-marked rhythm. Read as far in advance of your playing as possible, with but two beats to the measure. At this point, read the entire Introduction over, carefully noticing whatever ideas you can apply in your daily practice.

No. 50. HARMONIOUS BLACKSMITH. HÄNDEL. PAGE 56.

This famous composition is to be read harmonically, as the first two beats are of the chord of F, and the next two are of the chord of C, etc.

No. 51. CAVALIER'S SONG. A. JENSEN. PAGE 56.

This piece is made up of scales, arpeggios, and chords. In the first five measures the melody is in scale form and in reiterations, while the inner part moves in arpeggios, scales, or reiterations. Get the note values right in measures 13 and 14. The piece demands a boldly marked rhythm. There is a bit of unusual fingering in measure 14. Read the piece mentally before playing it.

No. 52. ANDANTINO. MOZART. PAGE 57.

Many of the chords contain reiterated notes. The melody moves in scale intervals almost entirely. Keep in mind the necessity of correct time values by mental calculation, measuring off duration by help of the inner rhythmic feeling.

No. 53. THE LITTLE WANDERER. C. GURLITT, OP. 101, No. 12. PAGE 58.

This is a thematic piece with harmonic motives. In the first and last parts the bass is almost entirely in scale intervals. In the motive there is always one note that is reiterated. Beginning at measure 25 there is a different style of motives. This entire piece is easy to read in advance of playing, and it also is an easy one to make rhythmically strong.

No. 54. GRANDPA'S GOLDEN WEDDING. PAUL HILLER, OP. 61, No. 9. PAGE 60.

This piece consists of scales, chords, and broken chords. In measures 45 to 52 hold the long notes their full time, while the same hand plays the other and shorter notes. From measure 24 to measure 42 there is to be found a left-hand melody. Do not forget that a piece in triple time demands a strong accent on the first beat.

No. 55. IN CHEERFUL MOOD. LOESCHHORN, OP. 100, No. 2. PAGE 61.

The arpeggio form predominates in this piece for both hands. Read it with two mental and rhythmic impulses to the measure, and especially for an inner feeling of the rhythmic beat. Play it with spirit at the first trials. Read it mentally before playing.

No. 56. THE SHEPHERD PIPER. E. PAUER. PAGE 62.

This melody is nearly all in harmonic intervals. Triplets are always to be accented on whatever beat they appear, and they are to be especially accented when they are on the regular accented parts of the measure. This piece, then, is a study in harmonic reading and special accenting. Make the phrases evocative and bring out a climax to each.

No. 57. SLUR POLKA. H. LEMOINE. PAGE 63.

Play this by motives, counting—four, one, two, three. Read it mentally before playing. Observe the peculiar use of the pedal, which emphasizes and makes clear the motives. Snap the accented ends of the slurs by drawing the finger under the palm quickly and vigorously.

No. 58. LOVER'S POLKA. BAUMFELDER, OP. 30, No. 3. PAGE 64.

As the bass is so easy, consisting solely of simple chords, the pupil should devote special attention to the right-hand part, endeavoring to take in a whole motive at a glance. Skill in recognizing motives is essential for rapid sight reading.

No. 59. TURKISH MARCH. ALB. BIEHL, OP. 143, No. 12. PAGE 65.

Measures 1, 5, and 11 give the motives. The left hand is in reiterations. Read at least half a measure at a mental and rhythmic impulse. Do not let the special accents on the second half of the measure reduce the accent belonging to the first note of the measure, but be sure that the unaccented notes are really played soft.

No. 60. PETIT GALOP MILITAIRE. J. ASCHER. PAGE 66.

The first part of this piece is made of a simple motive of three notes. Measures 7 and 15 are arpeggios. The chords in the second part of the piece have many reiterated notes and also move in easy intervals. Read the accompaniment with two rhythmic impulses to the measure. Play this piece with spirit.

No. 61. TRIO FROM FUNERAL MARCH. CHOPIN. PAGE 68.

The accompaniment is nearly all in reiterations. The melody presents no unusual difficulties. Feel two accents to the measure. Read the fingering.

Little Soldier.

Der Kleine Soldat.

9

Tempo di Marcia.

Baumfelder, Op. 215, No. 12.

1

f *ff*

5

mf

f *ff* *cresc.* *f* *ff*

10

p

20

f

25

f

Indicates the end of a musical idea.

Playing Soldier.

Soldatenspiel.

Alb. Biehl, Op. 143, No. 7.

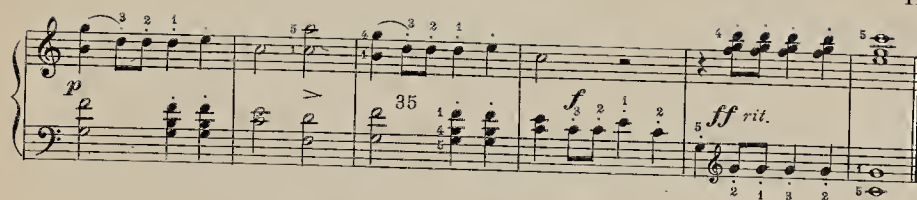
Risoluto.

2

f *ff* *pp* *f*

Echo.

5 10 15 20 25 30

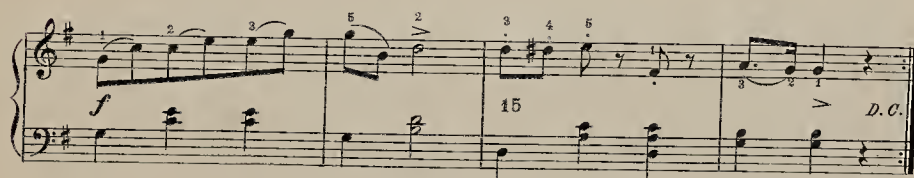
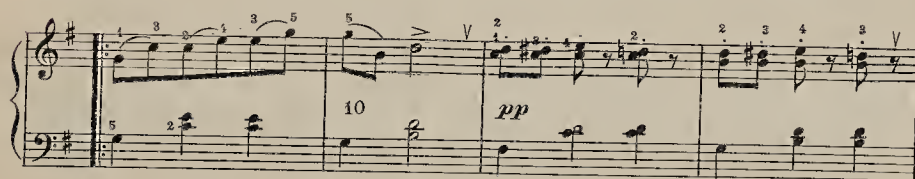


Moonlight Dance.

Hans und Gretchen.

Allegretto.

Alb. Biehl, Op. 143, No. 4.



Soldiers are Coming!

Soldaten kommen.

Tempo di Marcia.

Paul Hiller, Op. 61, No. 2.

4

f

mf

cresc.

4 10 15 20 25 30 35 40

Farewell.

Lebewohl.

Lento sostenuto.

Baumfelder, Op. 215, No. 14.

5

Ped. simile.

mf

f

dim.

p25

Tranquility.

Tranquillo.

Spindler, Op. 44, No. 1.

6

p

10

20

A Simple Story.

Ascher, Op. 59.

Andante.

7 *p semplice*

10 *p*

15 *mf* *Fine.*

20 *rit.* *D.C.*

Christmas Carol.

Die Kinder bei der Krippe.

Joh. Abr. Peter Schulz.

8 *mf*

10

15

Serenade.

Pietro Lanciani.

Andantino mosso. (♩ = 96)

9 *mf* *con espressione*

Maggiore.. (Major.)

Scherzo.

Allegro. M.M. $\text{♩} = 144$.

A. Biefield, Op. 50, No. 1.

10

p

15

f

mf

20

cresc.

f

25

30

p

35

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5. The piece concludes with a *D.C.* (Da Capo) instruction.

40 *p*

45 *f* *Fine.* *dolce* 50

55 *mf*

60 *p* 65

70 *cresc.* 75

80 *f* *D.C.*

Presto Waltz.

F. A. Schultz, Op. 161. No. 3.

Handwritten: *de. p.*

11 *p*

5

10

15 *Fine.*

20

25 *p*

30

*D. C. senza.
f. replica la Fine*

In the Garden.

Im Garten.

19

Allegretto.

Gurlitt, Op. 140, No. 4.

12

p
marcato il canto

10
dim.

dolce
15

20
dim.
dolce

decresc. 25
perdendosi 30
pp

Soldier's Waltz.

Gurlitt.

Moderato.

13

Andante Religioso.

Concone.

14

Song.

Lied.

21

Andante con moto.

Reinecke, Op. 183, No. 1.

15

dolce

p *mf* *f*

p

Cradle Song.

Berceuse.

Weber.

Andante cantabile.

16

dolce

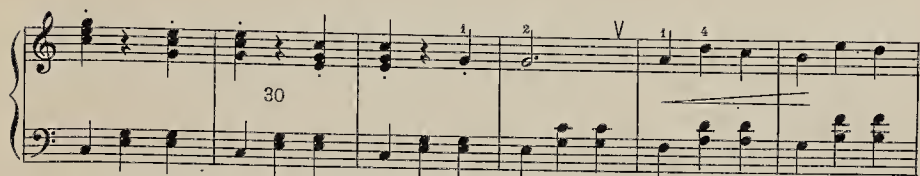
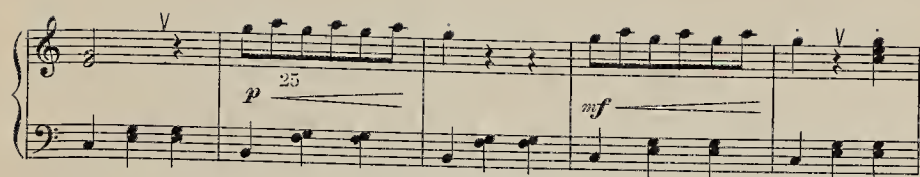
At the Dancing Lesson. WALTZ.

Edited by Chas. W. Landon.

ALFRED GIULIANI.

17

V Indicates the phrasing. The last note of the phrase must be shortened about half its length, the remainder of its time to pass as a rest.
Copyright 1895 by Theo. Presser. 2



The King of Thule.

Es war einmal ein König.

Andante tranquillo.

Loeschhorn, Op. 96, No. 2.

18 *p* *sostenuto.* *mf* 5

p *dolce* 10

15 *p*

20 *mf*

25 *f* *dolce* *l.h.* *pp* 30

In Haste.

25

Allegretto.

Vogel, Op. 34, No. 13.

19

p *cresc.* *f*

20

25

p *cresc.* *f*

Waltz.

From Bresiaur, Op. 46, No. 11.

20

p *cresc.* *f*

10

15

Morning Song.

Morgenliedchen.

Gurlitt, Op. 140, No. 2.

Andante.

21

p

mf 10

a tempo *p* 20

mf 25 30 *poco rit.*

a tempo *p* 35 *rall.* 40

Murmuring Brook.

Murmelerde Bach.

Con Moto.

C. Gurlitt, Op. 140, No. 5.

22

(8) *pp*

10

15

20

25

30

pp

decreso.

23

20

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is marked with a forte (*f*) dynamic and includes fingerings (1-5) and slurs. The voice part is in the upper register, also in B-flat major and 2/4 time. It begins with a vocal line marked with a forte (*f*) dynamic and includes fingerings (1-5) and slurs. The score is divided into two systems, with the first system ending with a double bar line and the second system beginning with a new line of music. The title "The Rose Tree" is written in a decorative font at the top of the page.

TRIO:

25

The image shows a page from a musical score for the piece "Crescendo" by Franz Liszt, Op. 10, No. 12. The score is written for piano and is in G major and 2/4 time. It consists of two staves, a treble staff and a bass staff. The music is characterized by flowing, arpeggiated figures in the right hand and more rhythmic, often octaved or sixteenth-note patterns in the left hand. The piece is marked with a "Crescendo" instruction, which is written in a large, decorative font above the bass staff. The score includes various musical notations such as slurs, ties, and fingerings, indicating the technical demands of the piece. The page is numbered "1" in the top right corner.

40

f *mf*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords. There are various musical notations including notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The score is presented in a clear, legible format with a white background and black ink.

My Own True Heart.

Am treuen Mutterherzen.

Paul Hiller, Op. 61, No. 12.

Andante espressivo.

24 *p*

10

15

mf *cresc.* 20 *p*

25

30 *stringendo*

a tempo *rit.* *p* 35

40

45

5 3 2

A Song of Love.

Lied.

31

Andante con moto.

S. Jadassohn, Op. 17, No. 2.

25

p

10

15

20

25

30

35

40

smorzando

Galop.

"The Old Dessauer March."

33

Der alte Dessauer Marsch.

28

Handwritten musical score for 'The Old Dessauer March'. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The score begins with a forte (*f*) dynamic. The melody is in the treble staff, and the bass staff provides a rhythmic accompaniment. There are various musical notations including eighth notes, quarter notes, and rests. Fingering numbers (1-5) are indicated above certain notes. A repeat sign with first and second endings is present towards the end of the piece.

Child's Dreamland Waltz.

Tempo di Valse.

Otto Roeder.

29

Handwritten musical score for 'Child's Dreamland Waltz'. It consists of four systems of two staves each (treble and bass clef), in 3/4 time. The key signature has one flat (B-flat). The score begins with a piano (*p*) dynamic and the instruction *con espressione*. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. There are various musical notations including eighth notes, quarter notes, and rests. Fingering numbers (1-5) are indicated above certain notes. A repeat sign with first and second endings is present towards the end of the piece.

Andante in F Major.

From Lichner, Op. 149.

30

p

p dolce

10

15

20

Don Juan Minuet.

Allegretto.

Mozart.

31

36

41

Fine.

46

51

56

60 *D.C.*

Ballet from Preciosa.

Weber.

Allegro.

32 *p dolce*

10 15 *fine.*

20 *dim.* *D.C.*

Voix Celeste.

Batiste.

Andante.

33 *p*

10 15 *p* *pp*

20

Tempo di Minuetto.

37

Beethoven.

34

mf *legato* *p*

34 35 40 43

Waltz.

Breslaur, Op. 46, No. 25.

35

p *f*

35 40 44

Petit Scherzando.

Tempo di Allegro.

H. Engelmann Op. 218 No. 2.

36 *mf scherzando*

5 *dim. p a tempo*

10

15 *mf poco a poco cresc.*

20

25 *f*

30 *dim. rall.* *mf* 39

35

40 *f* *cresc.*

45 *dim.*

50 *p*

Galop Burlesque.

Allegro molto.

C. Gurliitt, Op. 12, No. 6.

37 *f* *Fine.*

10 *ff* 15 *f* *D.C.*

Joyfulness.

Frohsinn.

Wolff, Op. 124, No. 1.

Allegretto.

38 *p* 5 *cresc.*

dim. *p* 10

cresc. 15

p 20

cresc. *p* 25 *cresc.*

30 *dim.*

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time and consists of three systems. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano introduction, marked "sempre cresc." and "40". The third system shows the piano introduction ending with "dim." and "pp" markings. The score is handwritten on aged paper with a yellowish tint.

Romance in E Minor.

Andantino tranquillo.

G. Lange.

39

mf

10

pin f

15

p

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical markings and techniques:

- System 1:** Features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. Fingerings are indicated with numbers 1 through 5.
- System 2:** Includes a *mf* (mezzo-forte) dynamic and a *rit.* (ritardando) marking. Measure numbers 25 and 30 are present.
- System 3:** Marked *a tempo* and *mf*. Measure numbers 35 and 40 are present.
- System 4:** Includes a *piu f* (pianissimo forte) dynamic and a *f* dynamic. Measure number 45 is present.
- System 5:** Marked *mf*. Measure numbers 50 and 55 are present.
- System 6:** Includes a *p* (piano) dynamic. Measure number 60 is present.

The notation includes various articulations such as slurs, ties, and accents, as well as specific fingerings for each note. The piece concludes with a final chord in the right hand.

Melody from Oberon.

43

Arranged from Weber.

2nd. time, 8va.

40

p e cantabile

cresc.

sfz

p

10

15

rit.

p

20

Flying Leaf.

Fliegendes Blatt.

Fritz Spindler, Op. 123, No. 10.

Allegro.

41

45

10

15

20

25

dim.

Handwritten musical score, first system. Treble clef, key signature of one sharp (F#). Measure numbers 30 and 35 are indicated. Dynamics include *p* (piano) and *f* (forte). Fingerings (1-5) and slurs are present.

Handwritten musical score, second system. Treble clef, key signature of one sharp (F#). Measure numbers 35 and 40 are indicated. Dynamics include *p* (piano) and *f* (forte). Fingerings (1-5) and slurs are present.

Handwritten musical score, third system. Treble clef, key signature of one sharp (F#). Measure numbers 40 and 45 are indicated. Dynamics include *f* (forte). Fingerings (1-5) and slurs are present.

Handwritten musical score, fourth system. Treble clef, key signature of one sharp (F#). Measure numbers 45 and 50 are indicated. Dynamics include *p* (piano) and *f* (forte). Fingerings (1-5) and slurs are present.

Handwritten musical score, fifth system. Treble clef, key signature of one sharp (F#). Measure numbers 50 and 55 are indicated. Dynamics include *dim.* (diminuendo). Fingerings (1-5) and slurs are present.

Handwritten musical score, sixth system. Treble clef, key signature of one sharp (F#). Measure numbers 55 and 60 are indicated. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings (1-5) and slurs are present.

Melody from a Sonatina.

H. Lichner, Op. 149, No. 6.

Moderato.

42

p *tranquillo*

5

10

mf

15

p *scherzo*

20



1 4 3 2
dan
do
50
a tempo

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single voice and piano accompaniment.

a tempo scherzo

60

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a prominent bass line with a 65 (pedal point) and a *pp* (pianissimo) marking. The melody is simple and folk-like, with a final cadence.

At the Matinee.

Rondo.

49

Allegro.

J. L. Dussek.

43

p con grazia

pp

5

5

10

f

15

mf

20

25

30

rall.

a tempo

p

35

f

German Air.

An Alexis.

Andante grazioso.

F. H. Himmel.

44

p

ritardando

pp

10 *p espressivo*

15

mf

20 *rit.* *f* *p*

a tempo

25

pp

p

51

J. Ascher.

45

p

rit.

a tempo

mf

leggiero

cresc.

f

p

30

rall.

a tempo

p

piu lento

pp

rall.

morendo

pp

40

A Song of Happy Memories.

Andante.

Gurlitt.

46

p espressivo

mf

dim.

p

de - cre - scen - do

What Shall I Do?

Weber.

47

p

p

In the Mill.

53

In der Mühle.

Moderato.

Volkman.

48

a) easier:

Hunting Song.

Jagdstück.

Vivace.

Cornelius Gurlitt, Op. 101, No. 19.

49

5

10

15

20

25

cresc. molto

ff

30 *ff*

35 *cresc. ed accelerando.* *ff*

40 *p tranquillo.* *f* 45

50

55 *mf* *f*

60

Detailed description: This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first system (measures 30-34) features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of eighth notes. Dynamics include *ff*. The second system (measures 35-39) continues the right-hand melody, with a *cresc. ed accelerando.* marking and a *ff* dynamic. The third system (measures 40-44) shows a change in the right-hand part to a more rhythmic, dotted pattern, marked *p tranquillo.* and *f*. The fourth system (measures 45-49) continues this pattern. The fifth system (measures 50-54) features a right-hand melody with eighth notes and a left-hand accompaniment of eighth notes, marked *mf* and *f*. The sixth system (measures 55-59) continues the right-hand melody, marked *f*. The page ends with measure 60.

Harmonious Blacksmith.

Haendel.

Andantino grazioso.

50

5

10

15

20

dolce

rall.

Cavalier's Song.

Reiterlied.

Allegro gioiosamente.

Adolf Jensen.

51

p

5

Andantino.

Mozart.

a) The upper fingering is for particular practice; the lower for a better legato.

The Little Wanderer.

Allegretto. $\text{♩} = 88$.

Cornelius Gurlitt, Op. 101, No. 12.

53

53

mf *cresc.* *p*

10

15 *risoluto* *dim.* *f*

20 *mf* *f* *cresc.* 25 *f*

scherzando 30

Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: Measures 35-40. Dynamics: *mf*, *decreso.*

System 2: Measures 40-45. Dynamics: *mf*, *cresc.*

System 3: Measures 45-50. Dynamics: *mf*, *cresc.*

System 4: Measures 50-55. Dynamics: *f*, *p*.

System 5: Measures 55-60. Dynamics: *f*, *dim.*, *f*.

System 6: Measures 60-65. Dynamics: *mf*, *f*, *cresc.*, *allargando*.

Performance instructions include: *mf*, *decreso.*, *cresc.*, *f*, *dim.*, *p*, *risoluto*, *allargando*.

Grandpa's Golden Wedding.

Auf Grossvaters Jubelhochzeit.

Moderato.

Paul Hiller, Op. 61, No. 9.

54 *mf*

10

15

20 *trquillo*

Fine

25 *p*

30

35

marcato

40

45 *piu f*

50

55 *Da Capo al Fine*

In Cheerful Mood.

Frohsinn.

Allegro non troppo.

Loeschhorn, Op. 100, No. 2.

55 *p* *mf*

10 *p*

15 *mf*

20 *mf* *cresc.* *f* *marc.*

25 *p* *f*

The Shepherd Piper.

E. Pauer.

Andantino. M.M. ♩ = 108.

56

56 *mf*

10 *p* (Echo)

15

20 *p*

25 *dim.* *rit.* *pp*

Slur Polka.

Allegretto.

H. Lemoine.

57

(4/8) Motive. *p*

D. C.

Lovers Polka.

Tänzchen im Freien.

Vivace.

Baumfelder, Op. 30, No. 3.

58

p

3

4

5

6

7

8

9

10

11

12

13

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23

24

25

f

Turkish March.

Allegretto scherzando.

Alb. Biehl, Op. 143, No. 12.

59

a) The first note of the slur with the chord.

Petit Galop Militaire.

Vivo.

J. Ascher, Op. 59, No. 24.

60 *f* *dim.* *p* 5. *f* *cresc.* *f* *fp* *f* *20 f Fine.*

10 15 25 30

Trio from the Funeral March.

Chopin.

61

The musical score is written for piano in B-flat major, 4/4 time. It consists of five systems of staves. The first system (measures 61-64) features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The second system (measures 65-68) continues the melody with more complex phrasing. The third system (measures 69-70) includes a *cresc.* marking and ends with a repeat sign. The fourth system (measures 71-74) shows the melody moving to a new register. The fifth system (measures 75-78) concludes the passage with a final cadence. Fingerings and articulation marks are clearly indicated throughout.

